

Leica[®] photography

FALL 1952

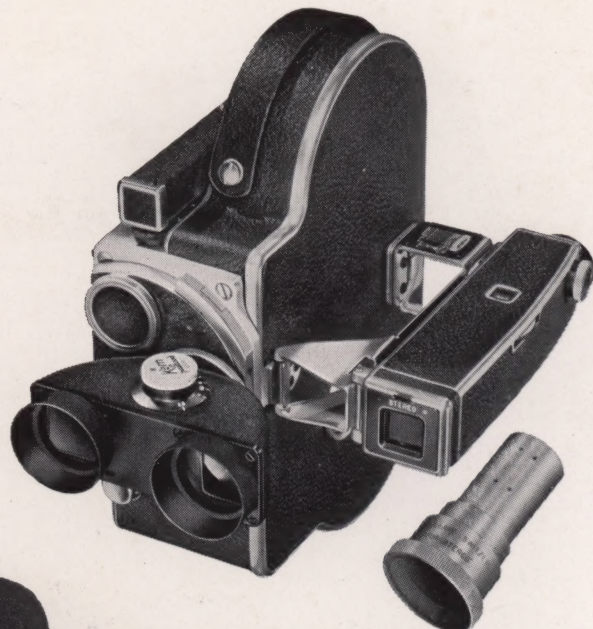
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VOL. 5 NO. 3



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Leica[®] photography

FALL 1952

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VOL. 5 NO. 3

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IN THIS ISSUE

RESTORING OLD MASTERS.....	4
by Andrew Fred Petryn	
THE LEICA FOR SPORT PHOTOGRAPHY.....	6
by Dexter Dawes	
FOOLPROOF 35MM. NEGATIVE DEVELOPING.....	8
by Joseph Foldes	
NEWSPAPERS USE LEICAS.....	12
by Thomas Dexter Stevens	
THE LEICA AIDS LAW ENFORCEMENT.....	14
by Frank J. Campbell, Jr.	
AWAY FROM REALITY.....	16
by Manuel Komroff	
SALON SECTION—Konrad Cramer.....	17
DEALERS' DIRECTORY	32
QUESTIONS & ANSWERS.....	36

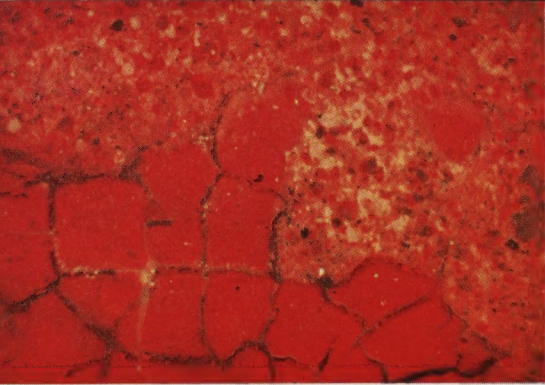


RIVER INDUSTRY—From a Kodachrome transparency by Julius Huisgen.

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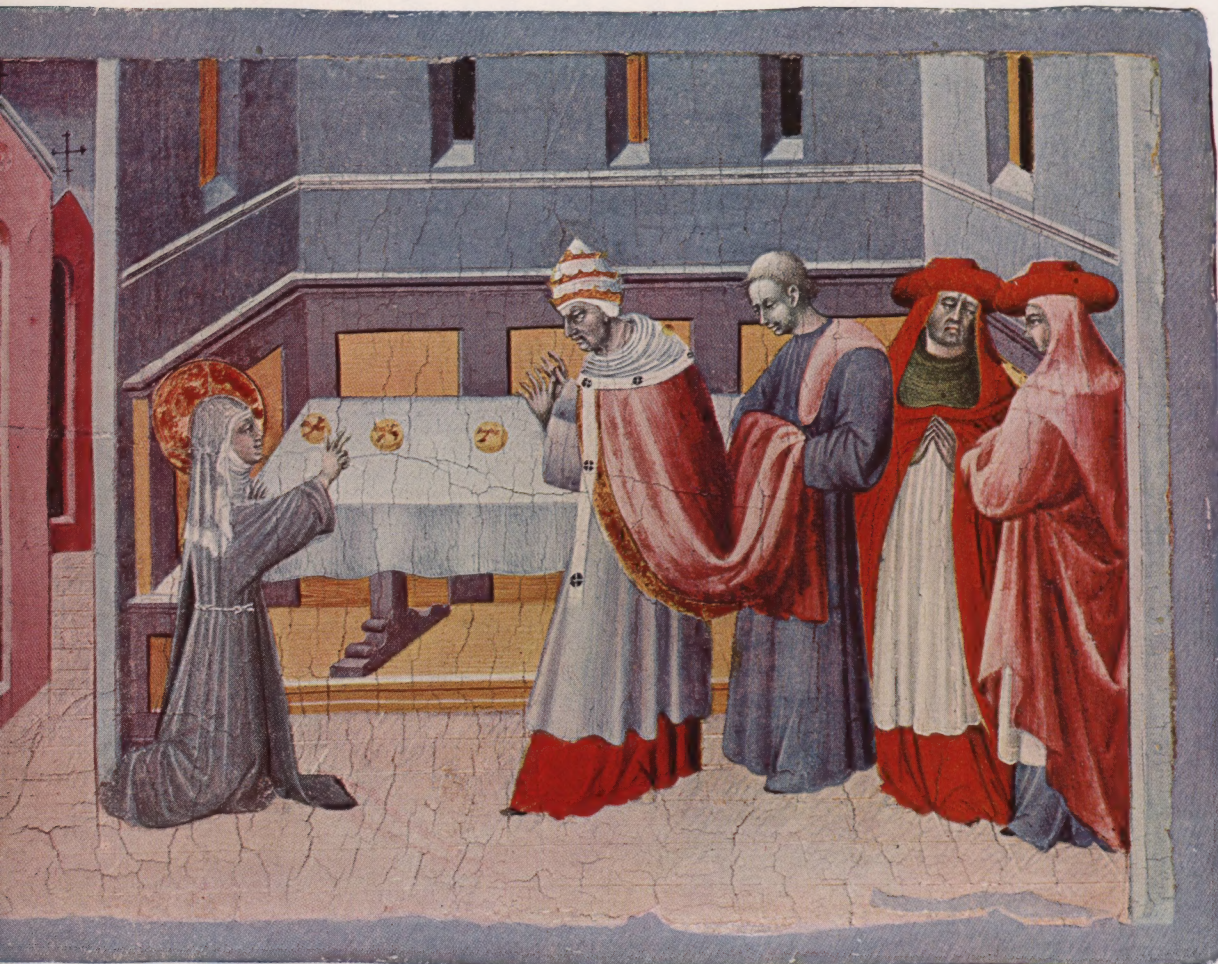
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Detail of Pope's robe — 65x — Ultropak with polarized light, 15 seconds.

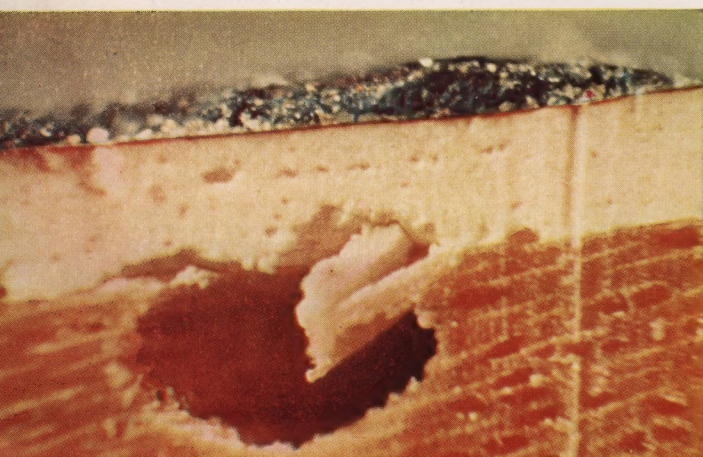


Detail of Chaplain's face — 15x — Stereo Binocular, 10 seconds.

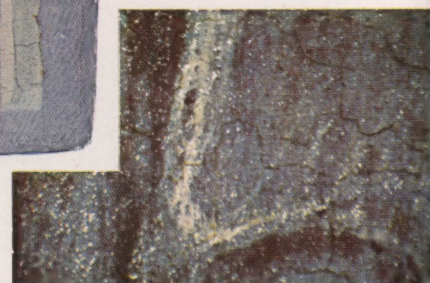


A painting of the Siennese school by Giovanni di Paolo; circa 1403-circa 1482. Egg tempera on wood.

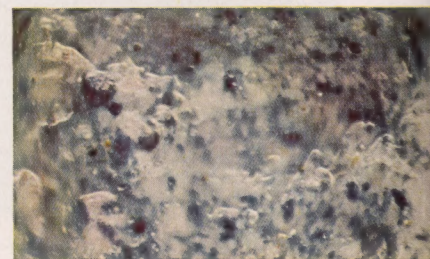
Photomicrograph of a cross section of the 14th century painting showing how worm tunneling contributes to structural decay of panel.



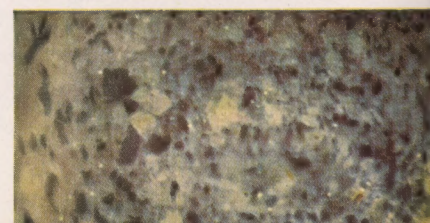
Detail of Chaplain's blue robe—15x—Stereo Binocular, 7 seconds. Pigment — white lead and lapis lazuli.



Detail of Chaplain's blue robe—220x — Ultropak without polarized light, 5 seconds; showing glare and reflecting varnish.



Detail of Chaplain's blue robe—220x — Ultropak with polarized light, 10 seconds; showing glare and highlights eliminated.



Restoring Old Masters

A vital phase of activity in museum life is the maintenance of a "health clinic" for the care and treatment of paintings. To study and preserve effectively our pictorial "patient," it is necessary for the conservation specialist to immerse himself in the highly complex and diversified fields of science and technology, as well as in art itself.

At Yale University Art Gallery, a group of important 13th, 14th, and 15th century Italian tempera paintings from the Jarves collection were selected for treatment. From a total of 119 paintings in the collection, fourteen paintings representing Byzantine, Florentine, and Sienese schools are thus far completed. Set in motion early in 1950, this conservation project with its techniques and subsequent results are now on display for the general public.

In brief, the technique of painting employed by the Italian masters of this period was to apply several brush coats of "gesso," made from powdered gypsum mixed in glue size on a thick, well seasoned wood panel, usually poplar. When dry, this rough gesso was then carefully sanded to a smooth white surface, resembling a highly polished piece of ivory. Upon this ground the painter applied his colors. The outline of the design was carefully drawn with an iron-ox-gall ink underpainting on the gesso. Brilliantly colored pigments mixed with the yolk of egg were then meticulously painted over the original outlined forms with a cross-hatching technique.

As a rule the technical handling of paintings in this period was well standardized and very sound. Consequently, the panels have survived the centuries in relatively good condition. However, time, negligence, and the enthusiastic efforts of past generations to make paintings "as good as new," present many serious problems for the "recovery" of these priceless works of art. This condition was largely due to the lack of adequate technical apparatus and proper diagnosis.

Before treatment gets under way, a "check up" is given the painting to determine the exact nature and extent of varnish deterioration, grime deposits, flaking of paint and structural instability. A detailed series of photographs are taken of the painting with X-ray, ultra-violet, and infra-red as well as ordinary light. With this evidence, one is enabled to diagnose the health of the painting and determine the method of cleaning. Two basic methods of cleaning are used:

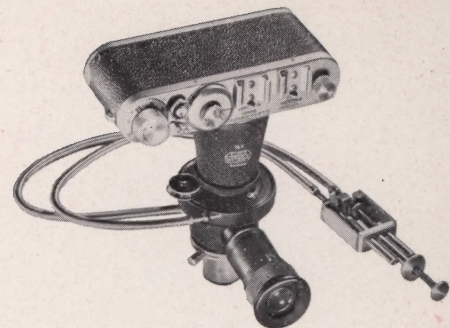
(a) Removal of varnish and repaint by solvents and

cotton swabs.

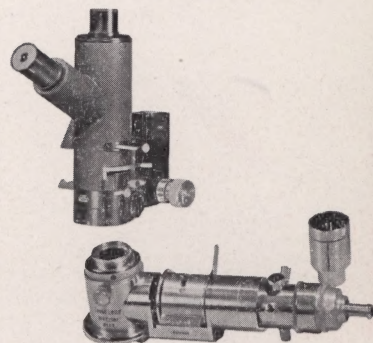
(b) Mechanical scraping of varnish by means of scalpels.

This preliminary surface and structure examination is then supplemented by applying spectroscopy, X-ray diffraction, and microscopy to gain detailed knowledge of the binding media and pigments used. The well-trained technician must be fundamentally equipped with precise knowledge of the chemistry of the numerous solvents used and their relative properties, as well as understanding the idiosyncrasies of the individual painters or schools of painting through the centuries. In particular, the intention of the painter must be clearly visualized, his palette habits, choice of pigments, types of grounds upon which the pigments were applied, as well as the variety of binding media; such as, natural gums, resins, egg yolk, egg white, oils, mordants, and glues; in addition a knowledge of the step by step procedure in application of these materials is of paramount importance.

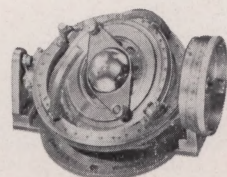
As the microscope is used so extensively for the examination of paintings, I should like to describe some of the functions of Leitz apparatus as it is used for conservation problems. Educating the eye to understand paint surfaces under a variety of magnifications is complex, and perhaps a brief explanation of how the behavior of wood affects an egg tempera surface might be appropriate. Wood constantly expands and contracts with fluctuations in humidity and temperature, and imposes great stress on the relatively immobile paint strata, eventually causing cracks in the surface. Freshly applied paint is flexible in "breathing" with the panel. However, upon aging, it becomes hard and brittle. The time this takes is usually several centuries and the warping is still to be found active. This surface "crackle" varies in its characteristic pattern according to the kind of binding media used, but also according to the richness of the mixture and the density of its



Leica Camera and Micro-Ibso Attachment for photomicrography



Panphot and Ultropak for Surface Examination



Universal Stage for Polarized Light Pigment Analysis

Continued on page 28



Soccer is the most difficult sport to photograph.

The Leica



FOR a year, I followed the soccer, football, basketball and track teams of Dwight Morrow High School of Englewood. Of all the cameras I have ever used to take sport pictures, I find the Leica best because of its fast shutter speeds, interchangeable lenses, compactness, lightness, and dependability.

I always try to take my sport pictures at the peak of action where there is almost no motion of the player. This is a moment of high strain which comes, for example, when a player is leaping for rebound in basketball or when he is "heading" or kicking the ball in soccer. To take the picture at such a moment is difficult. Even when I succeed in timing a shot perfectly, I sometimes find that the referee has stepped in the way or that I have jarred or focused my Leica incorrectly. Though I must expect disappointments such as these, I find that certain preliminary precautions give me a higher average of printable pictures.

By using about the same position in relation to the play on the field for every exposure, I usually get a better picture. For variety, I try for a shot of the star player, a man scoring, or a kick-off. When I work I have to use my Leica subconsciously; every movement is second nature.

A picture with a few figures is better also. Therefore, I try to photograph a play with one member of each team involved. This is relatively easy to do in many sports because one man guards another. In my opinion, the most difficult sport to photograph is soccer as the players and the soccer ball are always moving rapidly. The 90mm. lens is very useful under such circumstances. Usually I like to use two Leicas; one with a 50mm. lens, the other with a 90mm. lens. If a heavier camera than the Leica were used, many shots would be lost because the photographer could not move around as easily.

Following the action up and down the sideline in a soccer game, though it complicates the focusing problem, increases my chances of better pictures more than standing by the goal posts where too many players are milling about. To over-



The end run is the most interesting football shot.

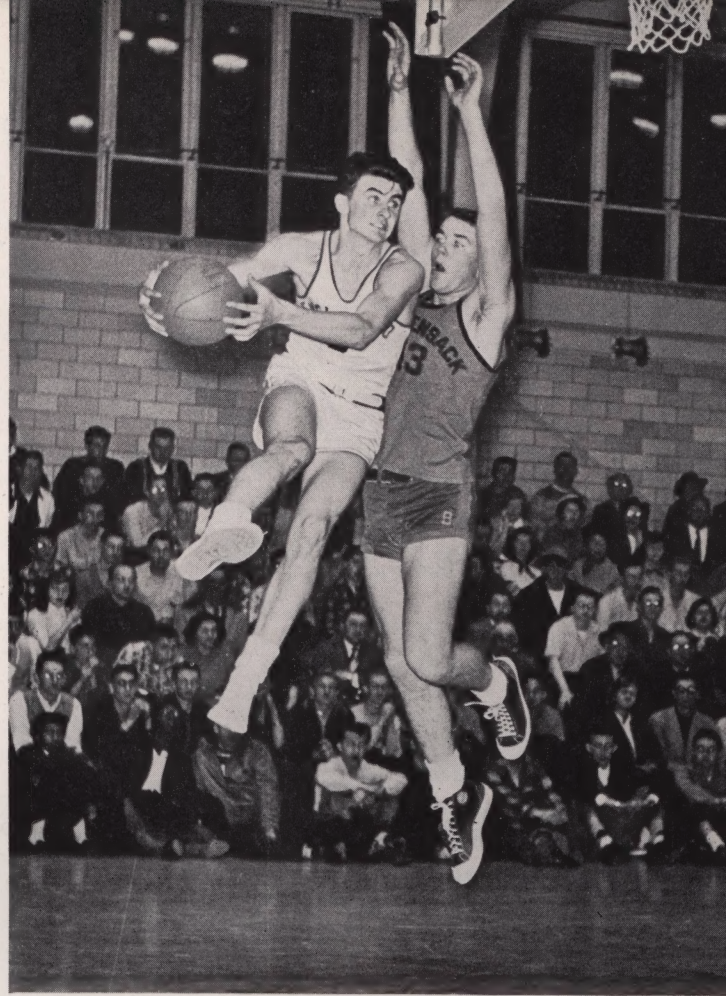
A low camera angle results
in exciting basketball photos.

for Sport Photography

by Dexter Dawes
Englewood, New Jersey

come the problem of focusing, I judge the relative size of the figures in the viewfinder, follow the action through the rangefinder, or prefocus on a clump of grass on the field. This is very difficult for soccer because the play can rarely be judged beforehand. Great clarity is needed to make a good print in all cases. Therefore, I use my 50mm. Leica lens for enlarging to maintain negative sharpness. The top speed of 1/200 is the fastest at which I can shoot as soccer is usually played in the fall afternoons when darkness comes early. To get the finest grain possible, I use Microdol and Microdol replenisher.

These methods apply in making football pictures also. Football is easier to photograph than soccer because after each play the teams reform at the line of scrimmage, which enables me to find a new position also. The best position in my opinion is about ten yards ahead of the line of scrimmage. The end run provides the most interesting shot of football because the ball carrier is usually separated from the other players. Sometimes, you can read his mind through his unusual facial expressions. The line buck is a common play and is the worst football



subject to photograph. It is too far away for a practical shot and is confusing because of the number of players involved. It is good, however, when the players are a few yards from the goal line and you shoot directly from behind the goal post. All of these plays can be successfully photographed from high in the stands with a 135mm. or 200mm. lens. Maneuverability is lost, however.

In basketball, I have simplified my task by using
Continued on page 31

Use a long focus lens to get
close to baseball action.





Foolproof 35mm Negative Developing

By Joseph Foldes, New York, N. Y.

WHEN you have a Leica, you have the finest camera in the world. Its skilled use will assure you of top-notch results. But the only result you can expect of even the finest camera in the world is an exposed film. The camera provides you with an invisible latent image on film which has to be *developed* in order to give you a negative which then can be enlarged to make a print. Negative developing is important because on it may depend the success (or failure) of the desired end result; an outstanding final print, which can only be made from a good quality negative.

Our task is to analyze negative quality and find out

Inspection of desensitized film can be done under the comparatively bright light of a yellow green safelight.



Only negatives which are correctly exposed can be properly developed. Most of us have a tendency to overexpose "just to be sure that we have the picture." This is a dangerous fallacy, dangerous to print quality. This picture, taken on the beach, would have lost all the fine, almost tactile quality of the skin should the negative have been overexposed (and underdeveloped, as a consequence). Correct exposure and proper developing go hand in hand when high quality negatives are to be produced.



Good density. Thin negative will yield good print.



Dense, overdeveloped negative. Print will be grainy. Fine details in highlights will be lost.

how all of us can make good negatives all the time. All negatives incorporate four factors by which we judge negative quality:

- (1) Density
- (2) Contrast
- (3) Gradation
- (4) Graininess

All four must be right in a negative if it is to be considered one of good quality. There are two more factors, *sharpness* and *cleanliness*, but we take these for granted. You should be able to produce sharp negatives without fingermarks, scratches or dried-in dust. Utmost care must be exercised when handling a negative, especially while the film is still wet during and after processing.

(1) *Density*—Density is the measure of translucency of a negative. When you look through a negative you find that certain areas are more translucent than others. Some parts of the negative let more light pass through

them than others. Those areas which let little light pass through are dense, those which let a lot of light pass through are thin.

How dense should our negatives be? There is no single answer to this question. However, we can generally say that the densest part of our negatives (the highlight area) should retain good translucency and should show details when held in front of a white wall (not a light source). The thin part of our negatives (the shadow area) should have enough density to show adequate details in the print where such details are desired.

(2) **Contrast**—Contrast means the *difference in density* between the different parts of the negative. When some parts of the image on the negative are very dense while other parts are very thin we speak of a negative of high contrast. On the other hand, if the difference in density between the different parts of the subject on the negative is slight we say the negative has low contrast. As simple as that!

How contrasty should our negatives be? This is a crucial question because the quality of our work often hinges on the answer. There is no hard-and-fast rule

parts. The *transition* between dark and light parts is called gradation. The parts of the subject between highlights and shadows are called middle tones. On the negative these middle tones are reproduced through gradation in the form of variation of densities. A negative which has good gradation will produce a print rich in middle tones. When the subject is properly lighted, and if the negative is well exposed and developed, gradation is usually also good, so in average work we take good gradation for granted.

(4) **Graininess**—The silver which appears in the emulsion upon developing is in the form of fine particles or grains. When a negative is enlarged, the grain sometimes becomes visible, or even disturbing, in the print. The degree of graininess is influenced by the film and developer used, as well as by the density of the negative, the developing time and the temperature of the developer. All other factors being equal, a dense negative is always grainier than a thin one. A negative will have the finest possible grain if it is thin, if a fine-grain film and developer are used and if the film is developed correctly at the proper temperature.



Good contrast negative. Both highlight and shadow areas are rich in detail.



Very contrasty negative. Details are missing in the shadow areas as well as in the blocked-up highlight.



Good gradation negative. The print made from it will be rich in middle tones.

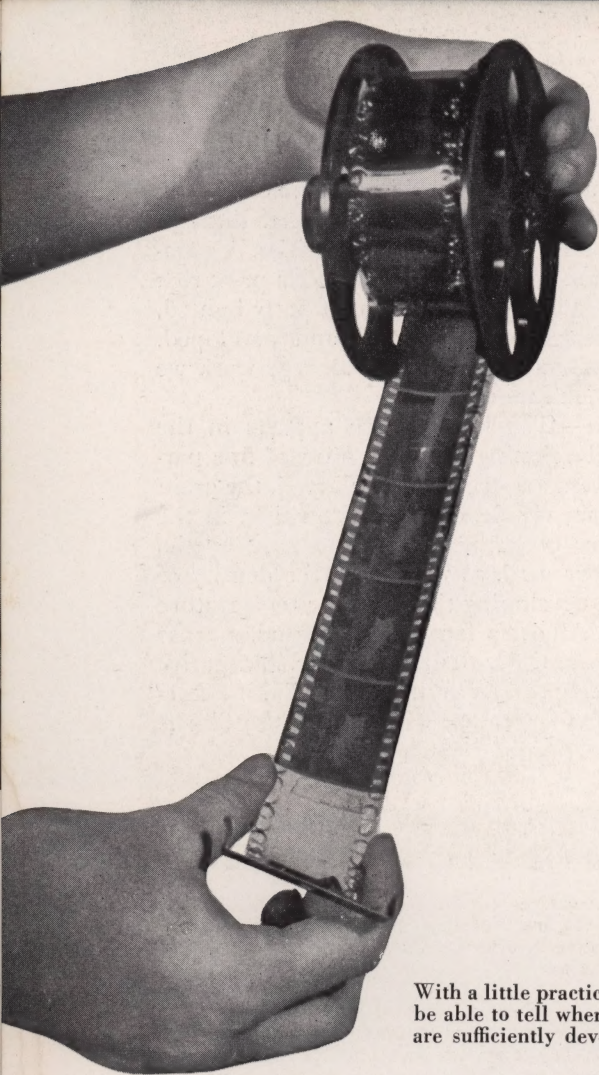
applicable to all the negatives we make, but we can state the general principle: the contrast of each negative should be such that the negative will make a good print (without manipulation) on the photographic paper which is best suited for the subject matter and for the purpose of the picture. For instance, if a rough-matte paper is suitable for the subject for exhibition purposes, the negative should have the proper contrast to make a good print on such a paper. Or if a glossy print is desired for reproduction purposes, the contrast of the negative should be suitable to make a good print on that paper and for that purpose.

In actual work, we cannot always achieve this ideal negative contrast, but we get help through different contrast grades of photographic papers and in enlarging techniques, which will enable us to get a print of proper contrast even if our negatives have more or less contrast than would be desirable.

(3) **Gradation**—A negative consists of dark and light

And now the working method to be used for developing your films; a method which will give you good quality negatives all the time. First of all, you want to develop your negatives without guessing; you want to *see and control* the development of negatives. Negative developing should not be a blind step, leaving you wondering what the results will be. To see your negatives while they are being developed you must desensitize them. Desensitizing is a simple, inexpensive procedure, and it enables you to inspect the negatives during developing under a comparatively bright light.

Buy a 15-grain container of Ansco Pinakryptol Green desensitizer and dissolve it in 8 oz. of warm distilled water. When dissolved, add 8 oz. of denatured alcohol. This is your stock solution which will keep for years if stored in a tightly stoppered bottle in the refrigerator. To make the working solution, you mix one part of stock solution, one part of denatured alcohol and 9 parts of water. You pour this desensitizer working solu-



With a little practice you will be able to tell when the films are sufficiently developed.

This attractive shot of a fawn has been enlarged to 16x20 inches without showing grain or loss of sharpness. The negative is thin but rich in detail. A result easily achieved by the development by inspection method.



tion over your film in the developing tank as you would do with developer. At 68°F you leave the film in the desensitizer for 5 minutes, while agitating frequently. After 5 minutes, pour the desensitizer back into its container, rinse the film in cold water, then pour in the developer. When approximately half the developing time has passed, you may open the tank and inspect the film by the light of a yellow-green safelight. You may inspect the film for periods of about 10 seconds at one minute intervals. It will take a little practice to judge the negatives accurately even under this comparatively bright light, but after you have developed a few rolls you will be able to tell just when your negatives are sufficiently developed. With this method you develop according to what you see, rather than according to a prescribed time and temperature chart. When the negatives have reached the proper density, you remove them from the developer regardless of how much developing time has elapsed.

When you develop your film you may find that some parts of the roll require more developing than others. In such a case, cut the fully developed negatives off the roll and, after a short rinse in water, drop them into a waiting tray of hypo. The other negatives are further developed in the tank. If you have difficulty replacing the negatives to be further developed onto the reel of the Correx developing tank, continue developing in a tray of the same developer you have in the tank.

The advantages of the desensitizing-inspecting method are obvious: you cannot miss. Your negatives will be neither too dense nor too thin simply because you see what you are doing.

The desensitizer can be used over and over again, it does not become exhausted as developers do. Just add to the solution when it is not enough to cover the films in the tank. The 16 oz. of stock solution you have made up may last up to two years.

Print combining qualities of good density, contrast and gradation. All prints made with Focomat 1c enlarger.



Now let us repeat the steps which lead to good negatives every time:

(1) *Expose correctly.* Always use an exposure meter.

(2) *Desensitize your negatives.* Develop by inspection. No other method can assure you of good negatives all the time.

(3) *Select one developer and stick to it.* For 35mm. negatives a good fine-grain developer is desirable, such as the new Ansco Finex (average contrast), Edwal 20 (good contrast), and Edwal Minicol (soft working).

(4) *The temperature of the developer is very important.* We advise you to develop everything at 65°F even if the manufacturer states 68°F as the proper temperature. You get much better quality negatives at 65°F. As a matter of fact, not so long ago 65°F was the accepted temperature for developing. It was raised to 68°F by the manufacturers only because 68°F is easier to maintain. (It is closer to the average room temperature than 65°F.) However, you go through so much work in order to get top results, that you may as well take the little extra trouble of maintaining your developer at 65°F during developing. The accent is on *maintaining*. Keep the developing tank in a water bath during developing and keep a thermometer in the water bath to check its temperature. If the water bath changes, you can add an ice cube or a little hot water to adjust its temperature back to 65°F. The developer itself must also be at 65°F when you start.

(5) *Agitate frequently during developing.* This is essential to assure even development.

(6) *Keep your negatives thin.* Dense negatives are grainier and details may be lost. It will take a little practice until you can tell, during inspection, just when the negative is sufficiently developed. When you judge the finished, dry negative and remember what it looked like under the safelight you will be able to make a comparison and, after a few rolls, tell exactly when a negative is developed to just the right density.

(7) *After developing* rinse the negatives in cold water (not in shortstop). The rinsing in water can cause no damage, but acetic acid shortstop may.

(8) *After the water rinse* fix the films in hypo containing hardener. In fresh hypo 10 minutes fixing at 68°F is enough. In used hypo more time is required. As a rule you should leave the negatives in the hypo twice as long as it takes for the milky appearance to disappear.

(9) *After fixing* wash the films in running cold water for 35 minutes. Attach a water filter to the faucet for film washing. Dirty wash water can cause plenty of trouble which later is blamed on everything but the water. The filter you use should be the type which employs cotton or felt which can be renewed after each use. Those "permanent" filters which employ only a few layers of fine wire mesh are not much good for the purpose. The proper water filters are available in most photo supply stores and they are rather inexpensive.

(10) *After the films are washed* hang them up to dry. Put a weight (a film clip or clothespin) at the bottom of each roll to prevent curling. After the films are hung up, remove the excess water from them with a wet piece of chamois. This piece of chamois should always be kept in a jar of water. If you let it dry, it may shed small particles when you use it next time. So keep

Continued on page 37



Beside modeling, negatives taken of subject with fine texture require proper developing. Both modeling and texture will be spoiled if the negative is over or underdeveloped unless it is developed by inspection.

A grainy negative is often objectionable. Sometimes, when through carelessness or due to unavoidable circumstances, the negative turns out to be grainy, this defect can be turned into an asset by making a print simulating a paper negative or bromoil effect. This picture is improved by the grainy effect.





Taken with 35mm. lens at speed of 1/500th, f/3.5 aperture, Super XX film, natural lighting.

NEWSPAPERS USE

LEICAS

*By Thomas Dexter Stevens
Staff Photographer, "The
Providence (R.I.) Journal"*

IN ORDER to meet the competition presented by other media, such as television, progressive newspapers have changed their thinking on the kind of pictures that will most appeal to their readers. Too many of them have been content to use the same static group shots which provided subject matter during the heyday of the daguerreotype. A handful of others have adopted an encouraging attitude toward experimentation with cameras other than the 4x5 press type, lighting other than single flash on the camera and subject matter other than four people staring grimly into the lens.

As a result, the 35mm. camera is beginning to prove that, in many instances, it can successfully make the shift from the glossy stock of the picture magazine to the newsprint of the daily paper. Results in handling news, news feature and feature assignments for "The Evening Bulletin" and "The Providence Journal" with a Leica, furnish illustration for the previous statement.

Ease in handling the camera, its ability to take pictures in rapid sequence with the automatic film transport, and the depth of field provided by the Leica lenses, were important factors in taking the news picture of the woman running towards the camera.

In this case, the subject had figured in a sensational trial which commanded interest from New York to Maine. Seven exits from the county courthouse made it easy for her to avoid four photographers assigned to get her picture. She evaded the quartet for three days. On the afternoon I took the picture, she had just come out of the courthouse exit at the far left. As she started running, I kept pace with her. By the time she had reached the point shown in the picture, eight exposures had been taken. Despite the poor light, which compelled me to shoot with the lens wide open, the short focal length gave me good depth of field.

Spring, being a hardy perennial, usually generates a request for a picture to illustrate the season. It's not always easy to come up with something different, but using the youth-and-Spring thought association evolved the picture of boy and girl in a tender mood. A strobe light coming from the left was balanced by soft afternoon sunlight.



Taken with 35mm. lens at speed of 1/30th, f/16 aperture, Super XX film, sunlight and strobe lighting.

The same season came in for documentary treatment through pictures used with a story series titled "Spring On The Farm." As can be seen, the picture of the farmer ploughing stretched the wide angle lens to the limit of its capabilities.

One of the Leica's greatest assets is its compactness. Working in the sensitive, all-observant world of chil-



Taken with 35mm. lens, at speed of 1/30th, f/3.5 aperture, Super XX film, two flood lights. ◀

dren, it is almost impossible to achieve candid pictures burdened with a large camera and glittering flashgun. Photofloods were used in the candid taken of the children in the nursery, but after the lights had been in place for a few moments, more important matters claimed their attention. There was neither unsettling flare of light nor the bulky movement of the larger cameras to bring their eyes back to the photographer. As a result, appealing naturalness is the dominant quality in the picture. Finally, it demonstrates the depth of field which can be attained by using the wide angle lens.

The Leica's ability to take pictures in rapid sequence provided something different during a feature assignment in one of the local parks on Easter Sunday. In this case, a youngster in search of an elusive egg, peered into a tree trunk. He was trailed by one of the dogs who inevitably appear at those events. When the dog stopped, assuming a stance almost identical to that of the child, the camera was ready without fuss or fumbling. The two pictures made an effective combination layout.

The picture of the gentleman allegedly engrossed in tying flies was part of a sequence which ran

Continued on page 27



Taken with 35mm. lens at speed of 1/200th, f/5.6 aperture, Super XX film, natural lighting.



Taken with 35mm. lens at speed of 1/60th, f/22 aperture, Super XX film, natural lighting.



The Leica Aids Law Enforcement

HAVING long recognized the need, in law enforcement work, for the Leica's versatility, compactness, and selection of lenses, I recently purchased a complete Leica outfit which included a camera, Summar lens, Elmar 90mm. lens, Hektor 135mm. lens, Summaron 35mm. lens, Focalslide, extension tubes, Imarect Finder, and Leica-Meter.

Since I had been used to the large press and view cameras, I was hesitant at first to enter the 35mm. field, but when I realized that the Leica could cope with all the problems I had been facing and could easily pay for itself in savings of time and money, I was determined to become proficient with it. I followed the simple rules of cleanliness and the recommendations of the film and developer manufacturers. I read everything I could get hold of on 35mm. photography and used my Leica Manual religiously to perfect my techniques.

Scene-of-the-crime evidence is always needed.



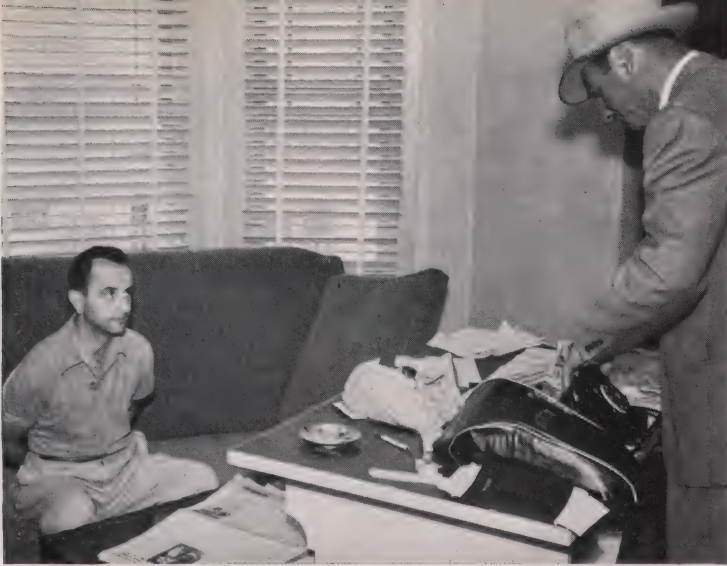
This photo made in a home where an illegal phone tap was located. This is part of the small basement room where the activity was carried on—the small arsenal contained there can be seen against the wall.

by Deputy Sheriff
Frank J. Campbell, Jr.
San Mateo County
Sheriff's Office
Redwood City, Cal.



Subject shot self in center of chest with 32 cal. Harrison and Richards revolver.





This photo shows Inspector A. L. Lamports of the San Mateo County District Attorney's Office with a bookie suspect in tow.

Some of the uses I put this equipment to are as follows:

(a) Copying checks, "mug" photos, bound and loose documents.

(b) Photographing minute specimens with the Focalslide for presentation as evidence to the court.

(c) Photographing of latent images (fingerprints) in inaccessible places where the use of larger fingerprint cameras is impossible. In this work, it is imperative that the fingerprints be photographed before the print is "lifted." ("Lifting" such a print can be particularly hazardous, therefore, a good clear photograph is desirable prior to "lifting" the print.) The print can be classified directly from the photograph.

(d) Photographing the details of a "jimmy mark" for comparison of tool marks on samples of evidence taken from the scene of the crime. This photographic data permits the office to match methods of operation of gangs or individuals.

(e) The "mugging" of civilian defense volunteers in large numbers. I use my Elmar 90mm. lens with the

camera on a tripod and 2 RFL flood lamps.

(f) Using the camera in raids is a good policy. I go right in and start shooting at once, if there is no trouble immediately after we enter. Should there be some difficulty, the folding flash reflector, the flash unit and Leica fit right into my pockets. For maximum efficiency under such circumstances, I use my Summaron wide angle lens at f/11, shutter speed at 1/100 and shoot with #6 flash bulbs. I prefocus at eight feet to take advantage of the depth of field. Photographs taken at such times help the officer set the scene when final prosecution is started.

(g) At all major crime scenes my Leica is loaded with color film. Major crimes, such as murder, assault or suicide are photographed in color and black-and-white. This is the first year we have used color and the results are worth the effort and slight additional cost because color makes it simple to identify blood as it emphasizes contrast which might otherwise be lost. Color also identifies clothing and the seriousness of wounds or bruises that were sustained.

(h) Photomicrography is done with the Leitz microscope and a Micro-Ibso Attachment. This particular phase of photography is important because it gives us close detail of a piece of clothing or some other important piece of evidence.

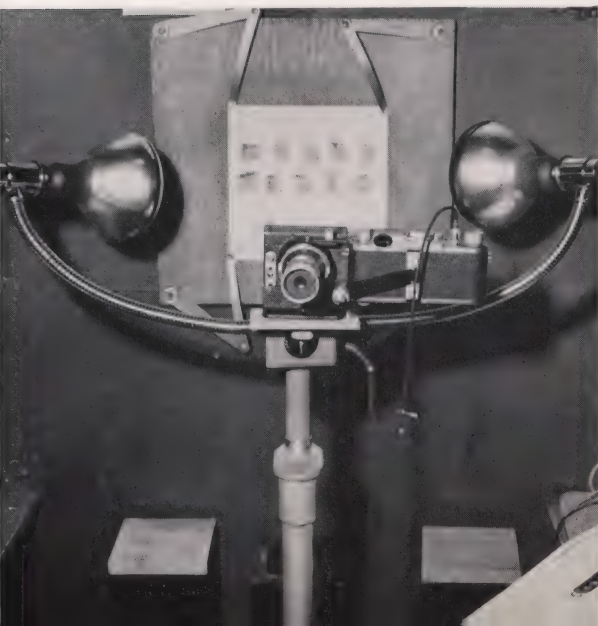
(i) The value of the Leica camera in surveillance work is easily understandable.

(j) I also photograph people in and around the office and am building up a file for insertion in a scrap book.

Sheriff Earl Whitmore is very much in favor of preservation of evidence found at the scene of the crime which makes the photographic department's work much easier. Of course, he leaves standing orders that I am to be called day or night on anything that should be photographed. As a result, when the radio station calls for "Sheriff's Car 20" all the local newsmen know that something is doing and I am on the way. Extensive photography at the scene of the crime is very important because the scene cannot be recon-

Continued on page 39

Focalslide on special stand for copying work.



Fingerprint lifted from hubcap with Leica.



Fingerprint found on burglar tool. Focalslide with Elmar 50mm. lens. ➤

Away from Reality

by **Manuel Komroff**
New York, N. Y.

Illustrated by Konrad Cramer
Woodstock, N. Y.

REALITY can be very tiresome. We grow weary of ordinary snapshots for the simple reason that they lack imagination. We have repeated too often those trite views, baby in his bubble bath, and that old waterfall. We have been swamped with pictures that tell a story. The f/64 school and the documentary school of photography have had their vogue and now many a camera is on the shelf—waiting for a fresh viewpoint, a new outlook.

Today, a new world opens vast possibilities to the photographer; the world away from reality. While imagery and fantasy have long been used in music, literature and painting, it is only recently that their possibilities have been explored by photographers. Everyday, more and more photographers are turning away from the world of reality to explore the world of the inner eye, the world of the imagination.

Emotional ideas, moods, and imagery, are now being expressed in photography. The camera is exploring the world of the imagination, and in this it is doing

a wonderful job. It turns its fine optical eye away from everyday humdrum life and seeks out something that can be expressed from our inner life. Through design, forms, light and shade, it attempts to evoke a mood and stir the emotions.

In this new role, the camera becomes an instrument of creative expression. But like the brush in the artist's hand, it needs guidance. The camera is most flexible and capable of a great range of expression as we will soon see. And because of its many lenses and accessories, ease of operation and wide range of use, the Leica is certainly the ideal instrument for this type of creative photography. The illustrations prove the point. No other camera is able to solve so many difficult photographic problems so easily.

The very first step away from reality is to use reality but in a different way. The picture of the cabbage leaf (Gravure 4) illustrates this point. A cabbage leaf is a part of reality, yet here the photographer found in it an unusual aspect. He photographed only a section of the leaf using lighting that would dramatize its flowing rhythm. This rhythm is not unlike that of a waterfall. We look twice before we discover and recognize a cabbage leaf in this photograph.

Another example is the photograph of the tree at left. Here we see at once something quite unusual. We recognize the tree but question the effect. Are these white blossoms in springtime? No. The effect comes from the shimmer of ice crystals in an early morning sunlight. To heighten the effect, the photographer has used an orange filter to darken the sky.

As the fragments of nature grow smaller, design and rhythm become more important. Here the photographer must seek out interlacing motives, and in order to create a mood, give accent to the repeating forms. Two illustrations, the pattern of leaves (Gravure 1) and the moss (Gravure 2) show this effect very clearly. Both these pictures were accomplished with the Leica Focalslide attachment using a 50mm. Elmar lens. Study these two pictures and you will discover that a good deal of the effect comes from the lighting. This is not ordinary daylight. Both the leaves and the moss were brought into the studio and illuminated with controlled artificial lights.

Still smaller sections of nature are capable of creating most unusual effects. And with extension tubes added to the Focalslide, or with the use of the more flexible Bellows Focusing Device, you can explore a

Continued on page 25



Early morning ice crystals.



LEAVES

MOOD CREATED THROUGH INTERLACING MOTIVES



MOSS

ACCENT WITH REPEATED FORMS



STILL LIFE

A RARE SENSE OF BEAUTY



CABBAGE LEAF

THIS RHYTHM IS NOT UNLIKE THAT OF A WATERFALL



MULTIPLE IMAGE

CAN EVOKE MANY MOODS AND TRANSFER AN EMOTIONAL IMPACT



NONOBJECTIVE SUBJECT

SUCH EFFECTS ARE EVEN FURTHER REMOVED FROM REALITY BY MAKING A POSITIVE FROM THE NEGATIVE



SOLARIZATION OF A NUDE
ILLUSTRATING "THE LINE EFFECT"



A PATH OF LIGHT

HERE IS MOVEMENT, LIFE, A SWING THROUGH SPACE

AWAY FROM REALITY

by Manuel Komroff

Continued from page 16

whole world of arresting and wonderful patterns. Such effective designs may be found in the edge of a feather, a cross-section of a plant stem, the network of veins of a leaf, the textures of bark, wood, sponge, the erosion of a pebble; in all of these and in a million other things. A whole world of rhythmic designs is still unexplored for the photographer seeking the unusual.

The process and phenomenon of solarization is also capable of breaking realism and removing us from reality. This curious and unexplained effect has been long known as the unfortunate result of a print being light-struck during the process of development. But only in recent years has the great beauty of solarization been explored and its effect controlled. The examples reproduced (Gravure 3 and 7) show how solarization completely destroys reality.

Such effects are not difficult to produce. Konrad Cramer recommends the following procedure:

- (1) Select a negative that has good black-and-white contrast.
- (2) Project, using normal exposure, on hard paper #3 or #4. The higher the contrast of the negative and paper, the greater will be the "line effect" in the solarization.
- (3) Develop paper in D-72 and when image begins to appear, remove from developing tray and place on sheet of glass or in a clean empty tray.
- (4) Wipe off all developer with soft sponge.
- (5) Turn on a bright light from 1 to 3 seconds. The light, a 50 or 60 watt bulb, should be about 5 or 6 feet away from the partly developed wet print. Make sure no shadows are cast over the print during this moment of "light striking."
- (6) With half developer and half water, keep swabbing the print with a wet sponge until desired effect appears.
- (7) Short-stop and immerse in hypo as usual.

Experiment with this process. Each print you make will be different and unusual. With solarization it is possible to capture a rare sense of beauty.

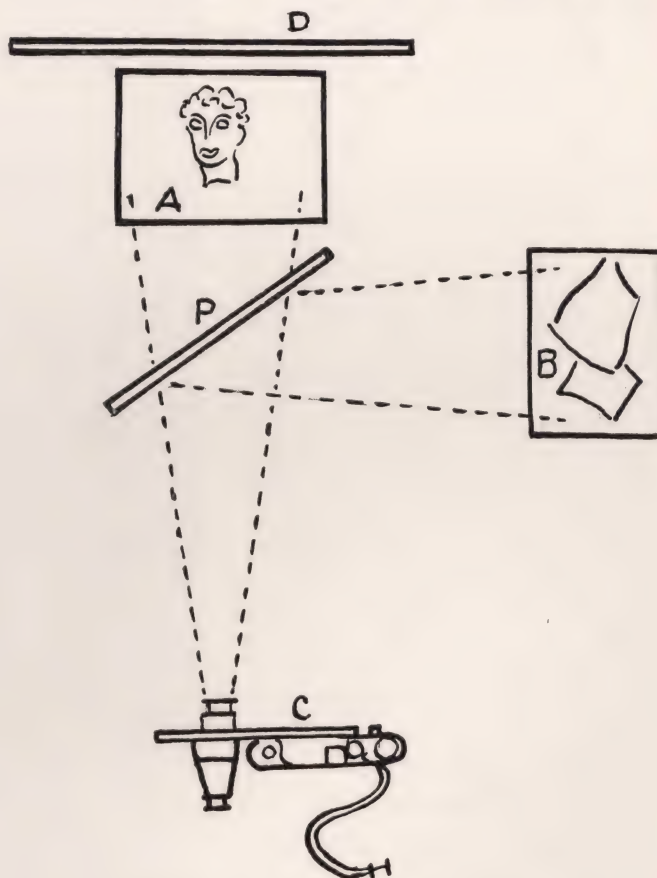
Another complete break away from reality can easily be achieved in the non-objective manner. Odd shapes and fragments are used to make a design and through such compositions a mood is expressed. Here pieces of cardboard, paper, cellophane, sticks, and other handy material are arranged on a table-top. Such effects are even further removed from reality by making a positive from the negative. Your shadows will then be white and the whole effect seem unreal. The example illustrated (Gravure 6) was composed on a table-top and photographed with the 90mm. Elmar.

Still another most interesting effect is the multiple image photograph (Gravure 5). Here two or more images are taken together at one time on one negative. The effect is very different from a double exposure or a montage using two negatives to make one print. In a double exposure it is impossible to arrange the com-

position and in a montage some of the print is certain to be overexposed.

The multiple image illustration was made by photographing two table tops at once through a sheet of plate glass. The camera shot through the glass directly at the primary image and, at the same time, it caught the reflection on the glass of the secondary image which was at right-angles to the line of vision. A diagram will show how this interesting effect was achieved.

It is important that the plate glass be quite close to the primary image for you must manage to get both the reflection on the glass and the primary image in focus. Also, interposing one image over the other must be



Set Up for Multiple Image Photography

A—Table top with primary image.

B—Table top with secondary image.

C—Camera with Focalslide and 5x magnifier.

D—Background of primary image.

P—Plate glass which reflects secondary image and places it over image A.

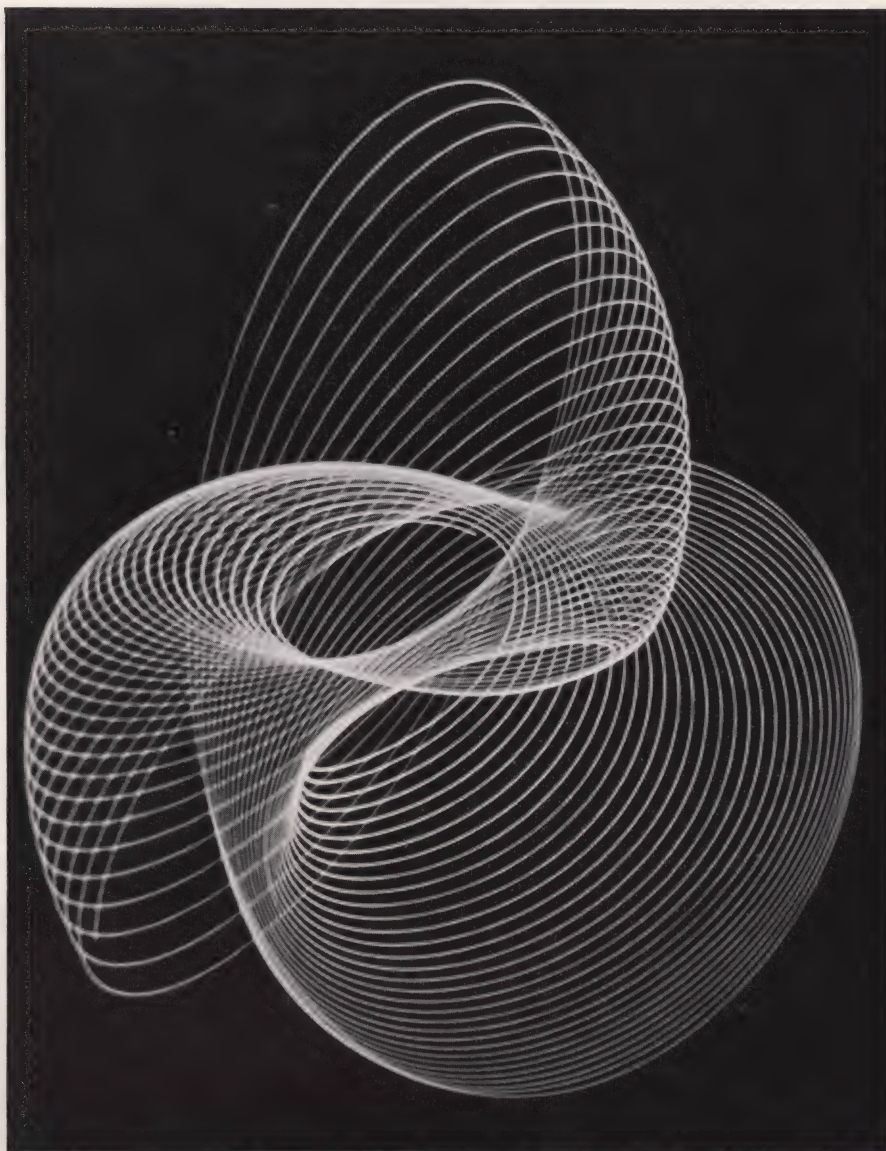
done with care. This composing is easily accomplished on the ground glass of the Focalslide with the 5x magnifier attached to assure critical definition and a full detailed view. Be sure to stop down and provide depth of field enough to include both images. This is a good example of a problem in photography, which is easily solved with Leica equipment and which would be difficult with some other cameras.

Another most fascinating field away from reality is photography of the path of light in motion. Abstract forms made of pure light and shadow have in them a power to stir a kind of emotional response and arouse an aesthetic experience. A light in motion builds a sweeping pattern. It is deep and at the same time the

pattern is pleasing. Its sheer imagery arrests our attention and stirs our imagination.

The two illustrations (Gravure 8 and P. 26) were done as follows. An ordinary hand flashlight was hung by a cord from the ceiling so that the bulb-end, pointing downward, was exactly five feet from the floor. The front glass was then removed and a circle of cardboard, or tinfoil, with a pin-hole in its center, was then inserted between the light bulb and the front glass. The flashlight was tested to make sure that light only came through the pin-hole. A Leica camera, with Summaron wide angle lens, was loaded with medium speed film, and set for a distance of five feet. The lens was then stopped down to f/8 and a long cable release was attached to the camera. The photographer placed the camera on the floor with its lens pointing up and centered directly under the hanging flashlight. The rest was easy. The room was darkened, the flashlight turned on and set swinging. The camera shutter was opened and held open for a dozen or more swings of the light. The film was then developed and the print made.

Since it is impossible to predict



LIGHT IN MOTION—"Its sheer imagery arrests our attention and stirs our imagination."



exactly what you will get, you should take a number of exposures. Film is inexpensive when used in the Leica. Vary your direction of swings. Take a whole roll and you will find no two designs quite alike. There is, however, one point of caution. Do not swing your light so hard that it will pass out of the frame of your picture. Using the 35mm. lens at a distance of five feet your full arc of swing should be within three feet; that is, eighteen inches on either side of your lens axis. With a 50mm. lens your full swing should not exceed thirteen inches on either side of your lens axis. Your film should then be over-developed a bit to get a good contrast, and a hard paper should be used for a snappy print.

How effective one of these pat-

terns would be blown up to mural dimensions and used in a den or bar niche! Pictures beyond reality have a great decorative value. Today, more and more are being used.

These illustrations suggest only a few of the ways to break away from the ordinary, away from reality. A whole new and hidden world is waiting to be recorded. It needs only a willingness to experiment and a little imagination.

Without a sense of vision, photography is chained to a realistic world. But as we have seen, while the camera has been designed to record reality, it can also break through reality into a realm beyond, a realm which has to date been little explored. With a sense of vision, your Leica can become an instrument of creative expression. ♦

NEWSPAPERS USE LEICAS

by Thomas Dexter Stevens

Continued from page 13



Taken with 35mm. lens at speed of 1/30th, f/16 aperture, Super XX film, Two Strobes for lighting.

sixteen columns across the top of two pages. Two strobe lights, placed to achieve cross lighting, were used.

The women's page uses numerous picture layouts, many of them concerned with an individual who has distinguished herself in community life. Most of the layouts are generally keyed around a portrait similar to the one of the woman gazing out the window. In this case, natural light tended to soften her features and was balanced with light from a floor lamp used as fill in. The subject was relaxed, consequently, the picture gives the impression of being a candid rather than a posed one.

As can be seen from the pictures, the Leica can be used most effectively on feature and news feature assignments. Newspapers have already begun to devote more space to pictures. As that space continues to increase, editors will be continually searching for greater variety in their pictures. Candid, layouts and

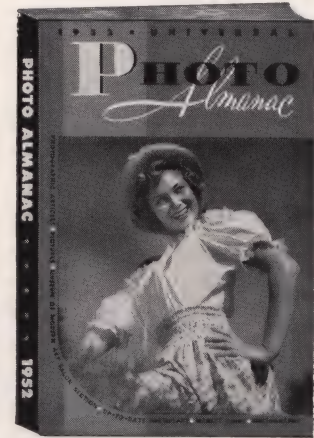


Taken with 50mm. lens at speed of 1/10th, f/3.5 aperture, Super XX film, natural lighting.

picture sequence stories will become fixtures of the daily product. That is when the Leica will *really* move into newspaper photography. ♦

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RESTORING OLD MASTERS

by Andrew Fred Petryn • Conservator of Paintings
Yale Art Gallery • New Haven, Conn.

Continued from page 5

application by the painter.

We discover under the microscope a medieval paint surface is no longer a flat, two-dimensional colored area as seen by the naked eye, but a geological terrain with mountainous ridges, plains, and valleys interlocked with countless boulders of multicolored mineral fragments and organic dyestuffs, varying in particle size, proportion, and distribution. The constant accumulation of grime, dust, and varnishes finds excellent footholds in these coarse, irregular ridges of paint, and offers

highlights from crusty pigments and thick varnish layers. I often use a 3.8x objective and low power wide-field eyepiece to scan large areas rapidly, and then follow this by a detailed observation through higher power objectives. A Leitz mirror-condenser applied to the high power objectives provides a brilliant and even source of illumination and is indispensable at very high magnification. The range of possible magnification extends from 19 to 500 diameters. With the use of appropriate eyepieces and counting discs

Hole in panel

Gesso plug or "crack filling" of previous restoration extends over original pigment

Flesh tones rubbed off leaving only green underpaint

Paint film flaking off

Blue robe appears black due to dirt and varnish on surface



Crack caused by stress of cradle members

Abrasion of gold work—painted over by a previous restoration with ochres, sienas, and bronze powder

Loss covered by previous restoration with oil over-paint extending over original paint

Punch work filled with dirt

Entire panel cracked where sections were originally joined together.

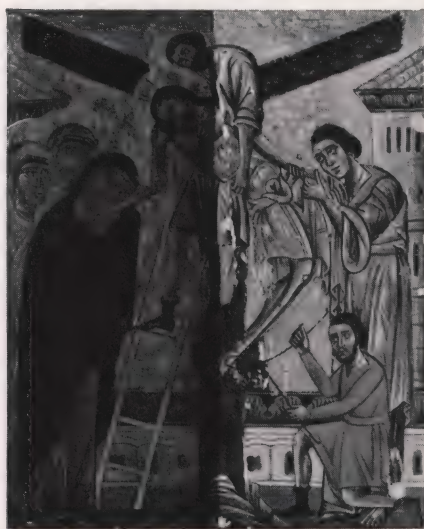
great resistance to subsequent removal. By using the microscope for a visual check, one may remove these accumulated obscuring layers with appropriate solvents and with the skillful manipulation of scalpels.

To examine the surface of a painting I use the Leitz Ultropak Microscope mounted on a large stand equipped with rack and pinion adjustments to raise, lower, and traverse the entire microscope unit. The table on which the unit and painting rest is cushioned to eliminate occasional building vibration. The Ultropak, an opaque illuminator attachment, is equipped with a polarizing unit which eliminates annoying glare and scattered

average particle-counts can be accomplished, and by the use of the fine micrometer adjustment the pigment thickness is measured. After visual examination has been completed, I attach my Leica camera to the Micro-Ibso attachment, and with Kodachrome, infra-red, or ultra-violet method, make exposures of the same area.

I then proceed from the surface examination to discover the actual geology of the painting by boring through the paint layers down to the wood panel with a tiny micro-extraction apparatus. For rapid results, I use a hand micro-tome to produce cross sections. Samples taken are very minute and

can be seen only under the microscope. An amount about the size of a pin-head is removed from the crackle pattern area of a painting. This paint core is sandwiched between two small pieces of wax, the edges heated and then allowed to congeal. The sample, firmly embedded in this wax block, is placed on the microtome and thinly sliced with the microtome knife. This cross section is mounted on a slide and placed under the microscope. For the examination of cross sections I use the Leitz "Panphot" Universal Microscope with complete accessories for polarized incident light. The Ultropak attachment replaces the nosepiece and for illu-



Before *After*
Results of cleaning process.

mination I generally use the carbon arc lamp. The specimen is examined in detail with the complete series of Ultropak objectives from low power to the high oil immersion series.

It is often necessary to establish data about the authenticity of a painting, or to determine later restorations applied over original paint layers. Because of the wide diversity of organic and inorganic substances from which pigments are obtained, the full scope of microchemical and petrographic investigations is utilized. To work in transmitted polarized light with the "Panphot" it is only necessary to remove the vertical illuminator and replace it by the centering nosepiece with one of the strain-free objectives. With the microscope fully equipped for work in polarized light, the optical, physi-

cal, and chemical characteristics of pigments can be studied.

Extremely small amounts of material can be safely removed from the painting for examination. By placing a minute portion of the unknown specimen on a slide in a suitable mounting medium, usually Canada balsam, the particle size, color, and shape of the pigment is thus observed. Further study under the microscope with polarized light reveals the specific optical characteristics of the pigment. In general, a pigment fragment examined under polarized light or between "crossed nicols," displays a distinct optical behavior. For example, if the internal atomic arrangement of the fragment is evenly spaced or orderly in its crystal growth, the particle is classified as isotropic. In effect, the observer looking through the microscope when the nicol prisms are crossed at right angles to each other sees a perfectly black field. If he will place a blue particle of lapis lazuli, which is isotropic, on the microscope, stage and revolve the stage 360° in a clockwise direction, the pigment will remain indistinguishable from the background. Conversely, a blue particle, such as azurite, which has an irregular internal atomic arrangement, when placed on the microscope stage and revolved similarly 360°, displays brilliant and vivid alternating "flashes" of light against the black background of the crossed nicols. Pigments which exhibit this optical activity are classified anisotropic. The remaining particles are then immersed in suitable immersion liquids to determine their index of refraction. At times, the determination of the optical properties of a pigment is sufficient to identify the specimen. However, it is frequently necessary to supplement this knowledge with microchemical spot tests. Suitable acids and reagents are added to the minute fragment and the resulting color and crystal growth reactions under the microscope indicate to the experienced observer the possible elements present in the pigment.

Our preservation program has "rediscovered" many fine paintings and made them available to the art-loving world. Leica cameras and Leitz scientific equipment have been of tremendous value in making our efforts successful. ♦

Turn Your Pictures Into the Most Beautiful Personal Xmas Greetings Ever Created!

by E. W.
Lowe, A.P.S.A.



Any man, woman or teenager with good taste and judgment can make outstandingly beautiful Christmas greetings, for personal or business use, with his own pictures toned in EDWAL Color Toners.

You have read before in this column how easy it is to use EDWAL Toners—just immerse each print in the toner solution until you like the color. We've also told you how versatile EDWAL Toners are—you can get any shade desired merely by mixing colors, or you can tone separate areas of the same picture in different colors.

You have read, too, about the informative EDWAL folder "How to Tone Your Own" (FREE from your photo dealer or direct from us) which tells how you can tone pictures anywhere, anytime in normal light and without any special equipment.

We've told you, too, that your photo dealer can supply greeting folders for your toned pictures in a variety of sizes and designs for Christmas and other important occasions.

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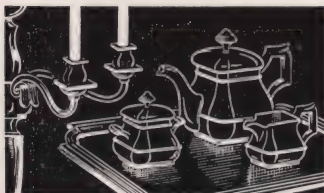
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for details.

THE LEICA FOR SPORT PHOTOGRAPHY

by Dexter Dawes

Continued from page 7

a portable zero delay electronic flash, which can be easily synchronized to the IIIf camera. The high speed of the electronic flash freezes all action and the relative light output makes possible a greater depth of field than a synchronized flash bulb at about the same speed—and you won't run out of flash bulbs. I can move my Leica freely without danger of blurred or out of focus pictures. At a basketball game, I sit or kneel by the sidelines near the basket and wait for the players to come down. The 50mm. lens is sufficient for this action. A low camera angle near the floor exaggerates the height of the jumps and gives a more striking picture. I look for facial expressions and straining positions as shots are made. From the same position, I can take any number of basketball shots because focusing on the basket gives me an arc of focus through the foul line to about quarter court. In the darkroom, I overdevelop about 5% to compensate for loss of contrast in the flat blue light of the electronic flash.

Baseball is simpler to photograph. I find a 90mm. or 135mm. lens very useful to catch action around the individual bases. These longer lenses are necessary to reach out across the field and fill the frame. The ground rules prohibit you from getting close to the diamond but occasionally, the coach will let you sit on the bench or kneel in back of the coaching boxes. I like the first base position better because the most exciting baseball action takes place on the various bases, so I focus on second which gives me an arc of focus that covers all three bases. In the spring as the days grow longer and the sun brighter, I use 1/1000th of a second at all times. I usually stop down to f/8 and use Plus-X film. The 1/1000th of a second stops the ball dead even as it is hit at home plate.

To become proficient in sport photography, I use a great deal of film at each event. I take twenty or more pictures and this experience has taught me the importance of



"Stop" the action at its peak for dramatic quality.

doing so. In the darkroom, I project all negatives in the enlarger, and pick out the best ones in the roll for printing.

Since purchasing my Leica cam-

era, I have used it at school, for portraits, to assemblies and dances, as well as for sports. I find its versatility allows me to use it in all these instances with great success. ♦

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My Photo Dealer is

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Franchised Dealers.

ALABAMA

Birmingham

BROMBERG & CO., INC.
123 North 20th Street

ARIZONA

Tucson

CAPLES CAMERA CO., INC.
2601 N. Campbell Avenue and
274 East Congress Street
NU ART PHOTO SERVICE
120 East Congress Street

ARKANSAS

Little Rock

THE CAMERA CENTER
108 Main Street

CALIFORNIA

Alhambra

THE ALHAMBRA CAMERA SHOP
127 West Main Street
HENLEY'S DORMAN PHOTO SHOP
1673 Chester Avenue

Bakersfield

THE CAMERA SHOP
2011 Shattuck Avenue

Berkeley

AREMAC CAMERA EXCHANGE
9443 Wilshire Boulevard
BEVERLY HILLS CAMERA SHOP
417 North Beverly Drive

Beverly Hills

BURBANK CAMERA CENTER
404 N. San Fernando Boulevard
STAPLES FOTO SHOP
210 Broadway

Burbank

Chico

CLEMENTS DRUG STORE
593 Main Street

El Centro

Eureka

PHOTO SPECIALTY SHOP
511 F Street
PROCTOR'S PHOTOGRAPHIC ENG. CENTER
2940 F Street

Glendale

GLENDAL CAMERA CENTER
412 North Brand Boulevard

Hayward

BOWMAN'S CAMERA STORE
1082 "B" Street

Hollywood

MORGAN CAMERA SHOP
6262 Sunset Boulevard
STANDARD CAMERA SUPPLY CO.
7901 Santa Monica Boulevard

Huntington Park

PARK CAMERA INC.
6041 Pacific Blvd.

Lodi

CRETES' CAMERA CENTER
25 So. School Street

Long Beach

CITY PHOTO SERVICE
1719 East Anaheim Street

Los Angeles

TUTTLE PHOTO SERVICE
4019 Atlantic Avenue
BEVERLY HILLS CAMERA SHOP
417 North Beverly Drive
CAMPUS CAMERA SHOP
1083 Bronston Ave., Westwood Village
IWATA PHOTOGRAPHIC SUPPLY
333 East 1st Street
MARSHUTZ OPTICAL CO.
418 West 6th Street
MONARCH PHOTO CO. INC.
1800 W. Pico Boulevard
B. B. NICHOLS, INC.
733 South Hope Street
SPINDLER & SAUPPE
2201 Beverly Boulevard
STEWART PHOTO COMPANY
1036 1/2 Broxton Avenue, Westwood Village
STUDIO CITY CAMERA EXCHANGE
12236 Ventura Boulevard
WESTLAKE CAMERA STORES, INC.
635 South Olive Street
WINTER & CO.
525-7 West Sixth Street
VALLEY DRUG COMPANY
560 Seventeenth Street
JOHN MCKAY & SONS
470 Alvarado Street
CAMERA CORNER
431 13th Street
DAVIDSON & LICHT
1635 Broadway
OAKLAND CAMERA EXCHANGE
376 Fourteenth Street
THE CAMERA EXCHANGE
549 Lichhouse Avenue
WEBBS PHOTO SUPPLY STORE
479 University Avenue
ALVIN'S PHOTO SUPPLY
914 East California Street
BISCHOF'S
1723 East Colorado Street
CONNELL'S CAMERA SHOP
2494 East Colorado Street
F. W. REED COMPANY
176 East Colorado Street
REDLAND'S CAMERA SHOP
217 Orange Street
JOHN PARDEE PHOTO SUPPLIES
2417 Marconi Avenue
"Town & Country Village"
WEBBS PHOTO SUPPLY STORE
1011 Eighth Street
WEBBS PHOTO SUPPLY STORE
347 Main Street

Merced

Monterey

Oakland

Pacific Grove

Palo Alto

Pasadena

Redlands

Sacramento

Salinas

San Bernardino

San Diego

San Francisco

San Jose

San Leandro

Santa Ana

Santa Monica

Whittier

COLORADO

Colorado Springs

Denver

ROY DAVIS' CAMERA SHOP
415 Third Street

BUNNELL PHOTO SHOP
1033 Sixth Avenue
ELLIOTTS PHOTO SUPPLY
3060 University Avenue
ALLEN'S PHOTO SUPPLY CO.
238 Market Street
ALFRED BASS, INC.
585 Market Street
MONROE J. BELLING
1126 Market Street
BROOKS CAMERAS
45 Kearny Street
BILL GOLDFINGER
70 Post Street
SCHAEFER'S CAMERA SHOP
137 Kearny Street
CAMERA SHOP
245 South First Street
WEBBS PHOTO SUPPLY STORE
66 South First Street
GARNER'S CAMERA CENTER
1201 Washington Avenue
EBY PHOTO SERVICE
107 West Third Street
STILLEY'S PHOTO SUPPLIES
224 N. Broadway
BOULEVARD CAMERA SHOP
1201 Wilshire Boulevard
CARLSON'S PHOTO SUPPLY
202 Santa Monica Boulevard
STEWART PHOTO COMPANY
1257 Third Street
LEE'S PHOTO SUPPLY
114 E. Philadelphia Street

DEITS BROS.
119 E. Pikes Peak Avenue

HAANSTAD'S
404-408 16th Street
SQUARE DEAL CAMERA SHOP
1539 South Broadway
UNIQUE PHOTO CO.
301-16th Street

CONNECTICUT

Hartford

New Haven

Stamford

MERRILL'S CAMERA EXCHANGE
182 Pearl Street
DAVENPORT PHOTO SHOP
1182 Chapel Street
LEON DERAN
32 Park Row

DELAWARE

Wilmington

WILMINGTON CAMERA SHOP, INC.
412 Delaware Avenue

DISTRICT OF COLUMBIA

Washington

BRENNER PHOTO COMPANY
933 Pennsylvania Avenue, N.W.
CAPITAL CAMERA EXCHANGE, INC.
1003 Pennsylvania Avenue, N.W.
EMBASSY CAMERA CENTER
2010 S Street, N.W.
(S-at Connecticut Avenue)
FULLER & d'ALBERT INC.
815 Tenth Street, N.W.
MICRO-MART CAMERA CENTER
412-10th Street, N.W.
ARTHUR ALLEN GOLDSTEIN
POTOMAC PHOTO SUPPLY, INC.
1734 Pennsylvania Avenue, N.W.
RITZ CAMERA CENTERS
618 Twelfth Street, N.W.
MARK WEISS CAMERA EXCHANGE
913 Pennsylvania Avenue, N.W.

FLORIDA

Fort Lauderdale

Miami Beach

Orlando

Palm Beach

Riviera Beach

St. Petersburg

HOBBY HOUSE CAMERA SHOP
33 S.E. 2nd Street

ENFIELD'S
409 Lincoln Road
BOWSTEAD'S CAMERA SHOP
1039 N. Orange Avenue
MILLER & WALLACE
220 Sunrise Avenue
KNIGHT'S PHARMACY
2407 Broadway
P.O. Box 765
STRAND CAMERA SHOP
9 Second Street North

GEORGIA

Atlanta

Valdosta

FRYE'S PHOTO SHOP
259 Peachtree Street, N.E.
CASTLEBERRY CO.

IDAHO

Boise

Lewiston

Moscow

Payette

Twin Falls

IDAHO CAMERA
806 Main Street
WES' FOTOSHOP
710 Main Street
KYLE'S PHOTO SUPPLY
414 South Main Street
COLPIN PHOTO FINISHING
721-725 Center Avenue
CORONET CAMERA CENTER
115 Main Avenue West

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

ILLINOIS

Bloomington
Blue Island
Chicago

HAWKINS STUDIO AND CAMERA SHOP
214 W. Washington Street
WATLAND BROTHERS
13039 S. Western Avenue
AUSTIN CAMERA COMPANY
6021 North Avenue, Oak Park
BEL-PARK PHOTO
4757 Belmont Avenue
CENTRAL CAMERA CO.
230 South Wabash Avenue
ENGLEWOOD CAMERA SHOP, INC.
6544 So. Halstead Street
THE GENERAL CAMERA COMPANY
6424 N. Western Avenue
THE GENERAL CAMERA COMPANY
Main Floor, Merchandise Mart
HERMAN CAMERAS, INC.
6 South La Salle Street
JACKSON CAMERA, INC.
84-86 East Jackson Boulevard
MODEL CAMERA SHOP
1331 East 55th Street
NORMAN-WILLETS CAMERA STORES
316 W. Washington Street
POWELL'S CAMERA MART, INC.
151 West Randolph Street
SE KAPS CAMERA MART
3946 North Cicero Avenue
SHUTAN CAMERA COMPANY
153 West Washington Street
SOUTH SHORE CAMERA EXCHANGE
1931 East 71st Street
WELLS-SMITH CAMERA CO.
15 East Washington Street
WOLK CAMERA CO.
119 South Dearborn Street
WATLAND BROTHERS
1702 Halsted Street
GREENWOOD CAMERA SHOP
148 N. Vermilion Street
PFILES CAMERA SHOP
100 E. Prairie Street
BILL'S CAMERA SHOP
1408 State Street
ELMHURST CAMERA
115 Addison Avenue
CARLSON-JENSEN CAMERA SHOP
814 Church Street
ILLINOIS CAMERA SHOP
84 So. Prairie Street—Weinberg Arcade
THE CAMERA SHOP
202 E. Court Street
THE GENERAL CAMERA CO.
31 West Van Buren
WATLAND BROTHERS
278 East Court Street
SUBURBAN CAMERA SHOP
104 West Burlington Avenue
HOLIDAY CAMERA STORE
709 S. Fifth Street
AUSTIN CAMERA CO.
6021 West North Avenue
PEORIA CAMERA SHOP
539 Main Street
REX STUDIO AND CAMERA SHOP
329 S. Adams Street
RIVER FOREST CAMERA SHOP
7243 West Lake Street
LUNDGREN'S CAMERA SHOP
419 Seventh Street
DON N. WRIGHT PHOTO SUPPLIES
1605 Second Avenue
PFILES CAMERA SHOP
403 E. Washington Street
HART CAMERA SHOP
10 E. Fourth Street
WEST SIDE CAMERA SHOP
1418 Washington Street

Chicago Heights
Danville
Decatur
East St. Louis
Elmhurst
Evanston
Galesburg
Jacksonville
Joliet
Kankakee
La Grange
Maywood
Oak Park
Peoria
River Forest
Rockford
Rock Island
Springfield
Sterling
Waukegan

INDIANA

Evansville
Gary
Hammond
Indianapolis
Marion
Mishawaka
Muncie
South Bend

WALDEN, INC.
17 S.E. Third Street
GARY CAMERA CO., INC.
619 Washington Street
DAVE'S CAMERA MART
214 Russell
CAM-ART, INC.
801 Broad Ripple Avenue
HOOSIER PHOTO SUPPLIES, INC.
142 North Pennsylvania Street
H. LIEBER CO., INC.
24 W. Washington
M. MEYER
114 East Fourth
DILL PHOTO SERVICE
119 South Main Street
MUNCIE CAMERA SHOP, INC.
105 S. Walnut Street
AULT CAMERA SHOP, INC.
122 S. Main Street
GENE'S PHOTO SHOP
515 Lincoln Way West
SCHILLING'S
329 South Lafayette Blvd.

IOWA

Ames
Davenport
Fort Dodge
Mason City

AMES STATIONERS
238 Main Street
CINARCO CAMERA CO., INC.
312 Main Street
BERGEMAN PHOTOS
1017 Central Avenue
DECKER BROTHERS
209 Federal Avenue

KANSAS

Fort Scott
Lawrence
Manhattan
Wichita

COWEN'S
112 So. Main Street
MOSSER-WOLF, INC.
1107 Massachusetts Street
MANHATTAN CAMERA SHOP
311 1/2 Poyntz
JEFF'S CAMERA SHOP
120 North Market Street
LAWRENCE CAMERA SHOP, INC.
149 No. Broadway also Blvd. Plaza

KENTUCKY

Glasgow
Louisville

GEO. J. ELLIS DRUG CO., INC.
144 South Green Street
W. D. GATCHEL & SONS, INC.
Fifth & Walnut Streets

LOUISIANA

New Orleans

BENNETT'S PHOTO
320-322 Baronne Street

MAINE

Lewiston
Portland

BERRY PAPER CO.
49 Lisbon Street
BICKNELL PHOTO SERVICE
14 Preble Street & Chapman Arcade

MARYLAND

Baltimore

CAMERA MART
5421 Harford Road
PARKVILLE PHOTO SUPPLIES, INC.
7730 Harford Road
RITZ CAMERA CENTERS
26 West Lexington Street
STARK-FILMS
537 No. Howard Street
ZEPP PHOTO SUPPLY CO., INC.
3042 Greenmount Avenue

MASSACHUSETTS

Boston

BAB'S PHOTO REPAIR SERVICE
110 Tremont Street
CLAUS GELOTTE, INC.
284 Bolyston Street
RALPH HARRIS CO.
47 Bromfield Street
KIMBALL CAMERA STORES
20 Tremont Street and 74 Federal Street
PARK SQUARE BLDG., CAMERA & PHOTO
Arcade 18-19, Park Square Building
SMITH'S PHOTOGRAPHIC STORE
273 Massachusetts Avenue
CLAUS GELOTTE, INC.
Harvard Square
DERBY JEWELER, INC.
Harvard Square
FALMOUTH PHOTO SUPPLY
245 Main Street
D'ADDARIO'S CAMERA SHOP
260 Maple Street
BUDDY'S CAMERA SHOP
50 Middle Street
MASSACHUSETTS MOTION PICTURE SERV., INC.
35 Market Street
McGEES PHOTO SUPPLY
1446 Acushnet Avenue
JOHN VAICH CAMERA SHOP
801 Washington Street
THE PHOTO SHOP
81 East Street
CAMERA SHOP, INC.
1241 Hancock Street
CLAUS GELOTTE, INC.
1387 Hancock Street
WELCH'S CAMERA CENTER
680 Hancock Street
CAMERACRAFT SHOP, INC.
22 Central Avenue
BLOOM'S PHOTO SUPPLY, INC.
1657 Main Street
UNITED LUGGAGE & CAMERA INC.
1688 Main Street, Opp. Lyman Street
VALLEY CINEMA
948 State Street
LIVINGSTON PHOTO CENTER
220 Main Street

Cambridge

Falmouth

Holyoke

Lowell

Lynn

New Bedford

Newtonville

Pittsfield

Quincy

Salem

Springfield

Worcester

MICHIGAN

Ann Arbor
Battle Creek
Dearborn
Detroit

CALKINS-FLETCHER
Main Office: 324 So. State Street
KRUMS PHOTOGRAPHIC
66-68 E. Michigan Avenue
PHOTO-LUX CAMERA SHOP
22146 Michigan Avenue
DETROIT CAMERA SHOP
325 State Street
THE GUILD CAMERA SHOP
13327 Harper Avenue

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

MICHIGAN (Continued)

Grand Rapids
LOBBY-HOBBY CAMERA SHOP
17300 Woodward Avenue
THE POINTE CAMERA SHOP
16357 East Warren Avenue
THE SILHOUETTE CAMERA SHOP
11862 Grand River Avenue
CAMERA CENTER
22 N. Division Avenue, N.W.
FUSON'S CAMERA SHOP
165 Ottawa Avenue, N.W.
THE CAMERA CENTER
17114 Kercheval Avenue
MAX'S JEWELRY CO.
10,000 Jos. Campau Avenue
THE WILCOX STUDIO
614 Sheldon Street
PHOTOCENTER
Hotel Hayes Building
226 W. Michigan Avenue
Kalamazoo
CRESCENT STUDIOS CAMERA SHOP
334 West Michigan Avenue
Lansing
VAN'S PHOTO SERVICE
524 East Michigan
Royal Oak
HY-WILDE CAMERA SHOP
1029 Washington at Harrison

MINNESOTA

Duluth
NELSON PHOTO
2026 West Superior Street
Mankato
SCHMIDT'S PHOTOGRAPHIC SUPPLIES
226 South Front
Minneapolis
JAY'S CAMERAS
18 South Fifth Street
NATIONAL CAMERA EXCHANGE
86 South Sixth Street
NORTHERN PHOTO SUPPLY CORP.
521 Second Avenue, South
HEATHERCRAFT
4 North Minnesota Street
MASTER-CRAFT CAMERA SHOP
214 East Broadway
FISHER PHOTOGRAPHIC SUPPLY CO.
381-3 Minnesota Street
Waysata
FULTON PHOTO
Navarre Station

MISSOURI

Kansas City
BARNARD'S COUNTRY CLUB PLAZA
4724 Broadway
CRICK'S CAMERA SHOP
6316 Brookside Plaza
THE OZARKS CAMERA SHOP, INC.
305 South Avenue
CAMERA EXCHANGE
2650 Park Avenue
JEFFERSON CAMERA SHOP
1915 South Jefferson Avenue
STANLEY PHOTO SERVICE
106 N. Broadway
St. Louis
HARPER'S PHOTOGRAPHIC SUPPLIES
2818 Sutton Avenue, Maplewood

MONTANA

Billings
KASPER'S PHOTO SHOP
107 North 29th Street
Bozeman
SULLIVAN PHOTO
107 E. Main

NEBRASKA

Beatrice
ROSZELL'S
Roszell Bldg.
115 North 5th Street
Lincoln
THE CAMERA STORE (NEPHO)
1122 N. Street
Omaha
CALANDRA CAMERA CO., INC.
N.W. Corner 15th at Douglas Street
J. G. KRETSCHMER & CO.
315 S. 17th Street
Omaha (South)
CALANDRA CAMERA CO., INC.
S.W. Corner 24th at "N" Street

NEW HAMPSHIRE

Manchester
THE CAMERA SHOP
1168 Elm Street

NEW JERSEY

Bergenfield
PETERS CAMERA SHOP
63 South Washington Avenue
Bridgeton
J. T. ROBERTS PHOTOGRAPHIC SUPPLIES
449-451 N. Pearl Street
Englewood
HERBERT'S CAMERA HOUSE, INC.
9 East Palisade Avenue
Irvington
KRAFTE CAMERA CO.
1100 Clinton Avenue
Trenton
L. SOLBERG'S PHOTO SUPPLY
833 South Broad Street
West New York
LEVY'S INC.
Bergenline at 62 Street

NEW MEXICO

Albuquerque
H. GENE AUTRY'S CAMERA SHOP
211 1/2 W. Central Avenue
KURT'S CAMERA CORRAL
3417 E. Central Avenue
Santa Fe
H. GENE AUTRY'S CAMERA SHOP
109 San Francisco Street

NEW YORK

Albany
BERNS CAMERA STORE
52 State Street
CAMERA EXCHANGE, INC.
116 State Street
Auburn
SEAL'S CAMERA STORE
11 North Street
Brooklyn
BEDFORD CAMERA
1285 Bedford Avenue
BORO HALL CAMERA SHOP
163 Joralemon Street (near Court Street)
BROOKLYN CAMERA EXCHANGE
Stereo Dept.: 549 East 26th Street at Flatbush Ave.
POTTER'S HARMAS STORES
708 Flatbush Avenue
J. F. ADAMS CO., INC.
529 Main Street
BUFFALO PHOTO MATERIAL CO.
37 Niagara Street
LAFAYETTE CAMERA STORES
12 Broadway
RECH PHOTO SERVICE
2540 Bailey Avenue
HANS UNFRIED PHOTO SUPPLIES
3104-06 Main Street
UNITED PROJECTOR & FILM CORP.
228 Franklin Street
Cortland
CORTLAND CAMERA SHOP
133 Main Street
Elmira
BOVIK & CRANDALL, INC.
263 State Street
Flushing
QUEENS CAMERA HOSPITAL, INC.
40-46 Main Street
Freeport
GROVES PHOTO SUPPLY & SERVICE, INC.
81 West Merrick Road
Fulton
FULTON CAMERA SHOP, INC.
120 Cayuga Street
Hempstead
EASTERN CAMERA EXCHANGE
66 West Columbia Street
Huntington Station
MORAT SERVICE, INC.
30 East 21st Street
Jamaica
RAINBOW CAMERA STORES, INC.
160-10 Hillside Avenue
Kenmore
NIXON CAMERA & SUPPLY CO.
3160 Delaware Avenue
Lockport
JAY'S CAMERA SHOP
38 Main Street
Manhasset
ARROW PHOTO SHOP
458 Plandome Road
Middletown
FOTOMART
100 North Street
Newburgh
SEAMAN'S
384 Broadway
New York
ALLIANCE PHOTO SUPPLY
115 Worth Street
BROADWAY CAMERA EXCHANGE
2130 Broadway at 75th Street
THE CAMERA HOUSE
728 Lexington Avenue
CITY CAMERA EXCHANGE, INC.
11 John Street
COLUMBUS PHOTO SUPPLY CORP.
1949 Broadway at 66th Street
DOWLING'S FIFTH AVENUE
175 Fifth Avenue
E. B. MEYROWITZ, INC.
520 Fifth Avenue and 730 Fifth Avenue
FOREMOST CAMERA STORES, INC.
19 West 44th Street (between 5th & 6th Aves.)
HABER & FINK, INC.
12 Warren Street
MADISON MART, INC.
403 Madison Avenue
MEDO PHOTO SUPPLY CORP.
23 West 47th St. & 902 Broadway
MIDWAY CAMERA EXCHANGE
1310 Sixth Avenue, Bet. 52nd & 53rd Streets
MINIATURE PHOTO SALES AND LAB., INC.
50 West 57th Street
MINIFILM CAMERA CORP.
1190 Avenue of Americas
MITCHELL CAMERA STORES, INC.
127 West 50th Street
OLDEN CAMERA & LENS CO.
1265 Broadway at 32nd Street
PEERLESS CAMERA STORES, INC.
415 Lexington Avenue
PHOTOGRAPHIC FAIR, LTD.
"Opposite Carnegie Hall"
167 West 57th Street
SIRKIN'S CAMERA EXCHANGE
162 Delancey Street
TOWER PHOTO SHOP
1109 Sixth Avenue, Bet. 42nd & 43rd Streets
WILLOUGHBY'S, INC.
110 West 32nd Street
Niagara Falls
LAFAYETTE CAMERA STORES
217 Falls Street
Oswego
BARBEAU PHOTO SUPPLIES
33 East Bridge Street
Pearl River
BOUTON'S
15 East Central Avenue
Poughkeepsie
STATE STUDIO & CAMERA SHOP
253 Main Street
Rochester
SMITH-SURREY, INC.
99 Clinton Avenue, S.
Rockville Centre
ROCKVILLE CAMERA CENTRE
20 N. Park Avenue

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

NEW YORK (Continued)

Scarsdale SCARSDALE CAMERA SHOP
8 Spencer Place
Staten Island WEITZMAN'S PHOTO SHOP, INC.
Since 1872
59-61 Canal Street
Syracuse FRANCIS HENDRICKS CO., INC.
339 South Warren Street
KAMERA KRAFT STORE
208 E. Jefferson Street
Watertown SEVERANCE PHOTO, INC.
46 Public Square
Wellsville STOLL'S
77 N. Main Street
White Plains COLORTONE CAMERA, INC.
172 Martine Avenue

NORTH CAROLINA

Chapel Hill FOISTER'S CAMERA STORE, INC.
161 East Franklin Street
Charlotte HOLLY SMITH CAMERA STORE
106 S. Church Street
Raleigh RADIO AMATEUR CENTER
411 Hillsboro Street

NORTH DAKOTA

Bismarck SERVICE DRUG CO.
414 Main Street
Devils Lake RAMSEY DRUG CO.
413 Fourth Street
Fargo EPKO FILM SERVICE, INC.
631 N. P Avenue

OHIO

Akron AKRON CAMERA CO.
171 W. Bowery Street
Berea THOMAS E. HUDGEONS & SON
6817 Pearl Road at W. 130 Street
Cincinnati EASTMAN KODAK STORES, INC.
27 West Fourth Street
Cleveland BRYAR PHOTO SUPPLY CO.
1303-09 Prospect Avenue
CAMERA CRAFT, INC.
Shaker Square
THE DODD CO.
1025 Huron Road
Columbus REITMAN CAMERA EXCHANGE
1900 East Ninth Street
BUDD & COMPANY, INC.
30 North High Street
THE CAMERA SHOP
48 East Broad Street
CAMPUS CAMERA CENTER
1616 North High Street
Springfield CLICK CAMERA SHOP, INC.
31 West High Street
RAPID PHOTO SERVICE, INC.
45 West High Street
Toledo GROSS PHOTO MART, INC.
232-36 Huron Street
Warren HOUSE OF PORTRAITS CAMERA SHOP
1252 East Market Street
Youngstown THE STAMBAUGH-THOMPSON CO.
114-118 W. Federal Street

OKLAHOMA

Lawton HANKINS STUDIO
305 C Avenue
Oklahoma City DEE'S PHOTO SUPPLY
217 N.W. 1st
Tulsa ENGLER'S PHOTO SUPPLY
126 North Main

OREGON

Klamath Falls UNDERWOOD'S CAMERA SHOP
727 Main Street
Portland SANDY'S CAMERA SHOPS
714 S.W. Washington Street and
635 S.W. Adler Street

PENNSYLVANIA

Braddock LINCOFF'S CAMERA SHOP
719 Braddock Avenue
Chester THE PHOTO MART
71th and Edgemont Avenue
Greensburg PERFECTION PHOTO CO., INC.
222 East Pittsburgh Street
Harrisburg JAMES LETT COMPANY
225 North Second Street
Jenkintown THE PHOTO SPOT
718 West Avenue
Media ROGER RUSSELL
State & Monroe Street
Philadelphia BECK PHOTO SHOP
5740 Rising Sun Avenue
DEDAKER'S CAMERA SHOP
277 West Mt. Pleasant Ave., Mt. Airy
KLEIN AND GOODMAN, INC.
1019 Chestnut Street
KOSMIN'S CAMERA EXCHANGE
36 North Eleventh Street
MALENA COMPANY
616 Market Street
MID-CITY CAMERA EXCHANGE
144 South Eleventh Street

Pittsburgh

Pottstown

Reading

RHODE ISLAND

Providence

RITZ CAMERA CENTERS
1414 Chestnut Street & Reading Terminal Arcade
ROSENFELD PHOTOGRAPHIC SUPPLIES, INC.
1304 Walnut Street
JOHN H. TAWS CO.
35 N. 11th Street
WILLIAMS, BROWN & EARLE, INC.
918 Chestnut Street
LIBERTY PHOTO SUPPLY
436 Wood Street
PENN CAMERA AND PHOTO SUPPLY
643 Smithfield Street
WOLK'S KAMERA EXCHANGE
308 Diamond Street
THE ARROW CAMERA SHOP
80 North Charlotte St.
W. F. DREHS
47 South 6th Street

METROPOLITAN PHOTO SUPPLY CO.
31-33 Aborn Street
UNITED CAMERA EXCHANGE, INC.
607 Westminster Street

SOUTH CAROLINA

Charleston

NORVELL'S CAMERA EXCHANGE
Francis Marion Hotel

SOUTH DAKOTA

Aberdeen

ARTZ STUDIO AND CAMERA SHOP
416 S. Main Street

TENNESSEE

Bristol

Chattanooga

Memphis

KELLY & GREEN
514 Cumberland Street
THE CAMERA MART, INC.
120 E. Eighth Street
BLUFF CITY PHOTO SUPPLY
(ED'S CAMERA SHOP)
1279 Madison Avenue
ED'S CAMERA SHOP, INC.
616 S. Highland Street
MEMPHIS BLUE PRINT & SUPPLY CO.
119 Madison Avenue
MEMPHIS PHOTO SUPPLY CO.
124 Madison Ave. and 420 N. Cleveland
GEO. C. DURY COMPANY
420 Union Street
MELROSE CAMERA CENTER
2608 Franklin Road

Nashville

TEXAS

Amarillo

Austin

Dallas

HERTNER'S CAMERA STORE
114 West Sixth Street
CAPITOL PHOTO SUPPLIES
2428 Guadalupe Street
MARLOW'S
1807 Main Street
THURMAN RANDLE & CO.
208 North Akard Street
TITCHER-GOETTINGER CO.
Main-Elm St. Paul
VILLAGE CAMERA SHOP
87 Highland Park Shopping Village
GOLDSTEIN BROS. CAMERA CENTER
1001 Main Street
CARROLL CAMERA CO.
1004 Travis at McKinney
HOLT'S SPORTING GOODS
1017 Fannin Street
HERALD PHOTO
1405 College Avenue
THE CAMERA SHOP
1709 W. Seventh Street
SPOONER'S PHOTO SHOP
427 Austin Street
THE FOTO CENTER
211 East Houston Street
THE CAMERA MART
117 W. Front Street

Fort Worth

Houston

Lubbock

Plainview

Port Arthur

San Antonio

Tyler

UTAH

Salt Lake City

ECKER'S CAMERA
270 South Main

VERMONT

Burlington

ABRAHAM'S
111 Church Street

VIRGINIA

Alexandria

Bristol

Norfolk

HENRY'S CAMERA CENTER
421 King Street
KELLY & GREEN
514 Cumberland Street
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QUESTIONS and ANSWERS

Can scratches be removed from negatives before enlarging?

Yes, by making a glycerine sandwich. Place the negative in glycerine between two glass plates. Put a little glycerine on each side of the film so that no bubbles form when you press the glass plates together. The excess glycerine coming out on the edges should be taken up with a blotter before inserting the sandwich into the enlarger.

Why is it important to use a Focomat enlarger to get good results?

On investigating the reason for the unsharp and woolly appearance of prints, it is found that in most cases an enlarger which cannot give perfect sharpness has been used. Some of the enlargers were "automatic" or semi-automatic focusing types, but did not possess the precise optical and mechanical details of the Leitz Focomat Enlarger, which is designed with a lighting, condenser, and lens system to match the quality of Leica camera negatives.

How much does a filter affect sharpness?

It depends upon the type of filter used. For practical purposes, however, the effect of a good filter upon the sharpness of the image is quite negligible. Theoretically, the shorter the wave length of light, the sharper the image. Violet and blue light, having the shorter wave-lengths, are capable of producing sharper images. If a denser filter is used which holds back the entire amount of blue light, it permits only that light which has the longer wave to reach the film, with a consequent decrease in image sharpness. Moreover, some lenses are not so well corrected for light of the longer wave-lengths so that they cannot yield relatively as sharp an image as that obtainable in the presence of blue rays.

NEGATIVE DEVELOPING

by Joseph Foldes

Continued from page 11

it in the jar of water and renew the water each time you use the cham-
ois. Rinse and squeeze out the
chamois before you wipe the film.
The film is to be wiped *gently* on
both sides to absorb the water left
on the surface. If it is not wiped
off this water may cause marks and
waterspots on the dry film. Besides,
the wiped-off film will dry in a much
shorter time.

(11) *Do not disturb the films while
they are drying.* Close doors and
windows and don't move around in
the room where the films are drying.
Draft or motion may stir up dust
which settles on the film, dries into
the emulsion, cannot be removed
later, and causes innumerable small
white spots on the print.

(12) *When the films are dry* cut
them up into convenient lengths
and place them individually, or in
strips, into glassine envelopes or
sleeves. Wet or dry, always handle
negatives by the edges.

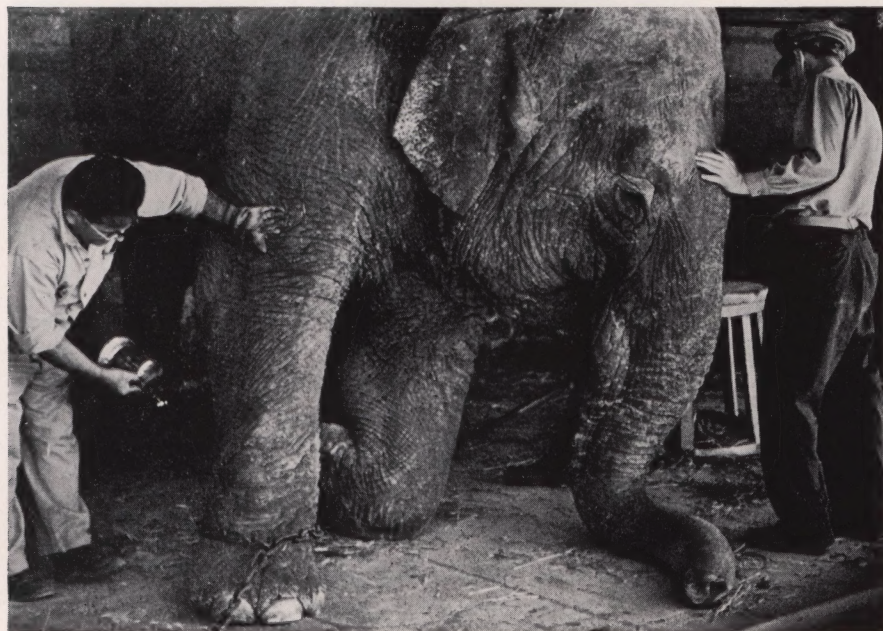
Negatives made as described
above will be a good basis for mak-
ing outstanding prints. *Stick to this*



Focomat Ic Enlarger.

*method regardless of what anyone
says to the contrary.* This is impor-
tant because no matter what meth-
od you use, you will find plenty
of advisers who will tell you (or
even "prove" to you) that your neg-
ative-making is all wrong, you
should do it the way they do it.
The method described above is
foolproof and if followed exactly
will help you to get good negatives
all the time. Use your Leica equip-
ment to best advantage by using it
correctly. ♦

Developing by inspection helps you to get pictures which you could not get otherwise.
This action shot of shaving an elephant via the blowtorch method was taken indoors,
where the light was very weak. Because of the action, the exposure had to be short
(1/60 sec.), and to gain a reasonable depth of field the opening could not be larger than
f/4. When the prescribed developing time elapsed there was nothing on the film, but I
kept on developing. After a full hour (five times normal) developing I had a negative
which was very thin but was rich in detail. The print had to be made on #4 paper, but
the final result is satisfactory, thanks to the "developing by inspection" method.



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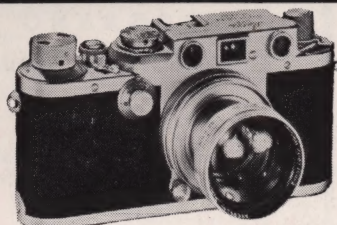
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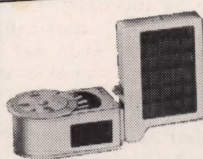
- ✓ Built-in synchronization for all shutter speeds and strobe; for all flash bulbs.
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THE LEICA AIDS LAW ENFORCEMENT

by Frank J. Campbell, Jr.

Continued from page 15



A crime can be reconstructed from photos.

structed from memory by the investigators, after it has been cleaned up, with the same degree of accuracy that can be gotten from a photograph.

To make certain I do not miss anything my car is equipped as follows:

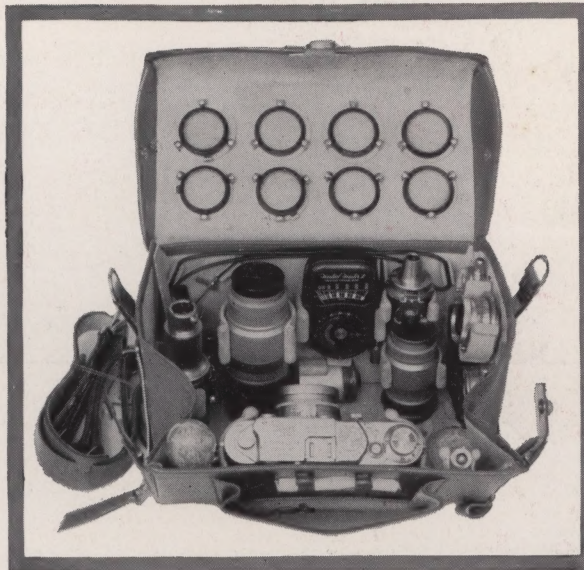
Complete 110 volt, AC, floodlight system for examining the scene of the crime and to light up subject matter. These floods operate in conjunction with an 80 amp. generator system. I also have a two-way radio, fingerprint case, a public address system, and a wire recorder for obtaining statements.

Naturally, all my Leica equipment is right at hand. I do all my own film processing and printing, and use the Leitz Focomat Ic Enlarger and an Elmar 50mm. lens. Since I am the only one in the photographic section, I see to it that no one handles the negatives. I make strip prints so that the Bureau of Inspectors or the identification department can examine them and indicate which ones they want enlarged. The strip prints go into the case files for future reference.

Since I have had my Leica, to say that I am delighted with its operation would be putting it mildly. Nearly everyday, I find use for it in some of my work. Now, I have a second Leica box which I keep loaded with color film, and I switch lenses as needed. Everyday I go further, improving my techniques, and though I still use my larger cameras for certain applications, the Leica camera's versatility over the wide range cannot be beaten. ♦

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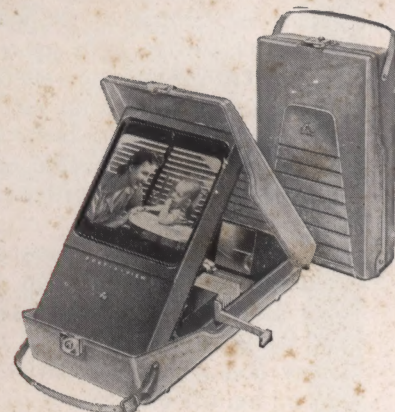
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